DEPARTMENT OF ART AND ART HISTORY

SPRING 2011 COURSE LISTINGS
<table>
<thead>
<tr>
<th>Course #</th>
<th>Course Title</th>
<th>Faculty</th>
</tr>
</thead>
<tbody>
<tr>
<td>FAH 0002-01</td>
<td>Art, Politics and Culture</td>
<td>Adriana Zavala</td>
</tr>
<tr>
<td>FAH 0004-01</td>
<td>Intro. To the Arts of Africa</td>
<td>Peter Probst</td>
</tr>
<tr>
<td>FAH 0019-01</td>
<td>Classical Archaeology</td>
<td>Matt Harrington</td>
</tr>
<tr>
<td>FAH 0023/0123-01</td>
<td>Byzantine Art</td>
<td>Christina Maranci</td>
</tr>
<tr>
<td>FAH 0042/0142-01</td>
<td>Southern Baroque Art</td>
<td>Cristelle Baskins</td>
</tr>
<tr>
<td>FAH 0050</td>
<td>Impressionism Post Impressionism</td>
<td>Karyn Esielonis</td>
</tr>
<tr>
<td>FAH 0055/0155-01</td>
<td>Contemporary Art Since 1960</td>
<td>Monica McTighe</td>
</tr>
<tr>
<td>FAH 0061/0161-01</td>
<td>American Art</td>
<td>Eric Rosenberg</td>
</tr>
<tr>
<td>FAH 0092-01</td>
<td>Arts of Medieval Pilgrimage</td>
<td>Karen Overbey</td>
</tr>
<tr>
<td>FAH 0092/0192-02</td>
<td>Renaissance France</td>
<td>Cristelle Baskins</td>
</tr>
<tr>
<td>FAH 0092/0192-03</td>
<td>The American Built Environment</td>
<td>Victoria Solan</td>
</tr>
<tr>
<td>FAH 0104-01</td>
<td>Greek Art &amp; Archaeology</td>
<td>Matt Harrington</td>
</tr>
<tr>
<td>FAH 0120-01</td>
<td>Armenian Art, Architecture &amp; Politics 4(th) - 14c.</td>
<td>Christina Maranci</td>
</tr>
<tr>
<td>FAH 0200-01</td>
<td>Seminar: Buddhist Skilful Means Art</td>
<td>Ikumi Kaminishi</td>
</tr>
<tr>
<td>FAH 0220-01</td>
<td>Seminar: Medieval Reliquaries</td>
<td>Karen Overbey</td>
</tr>
<tr>
<td>FAH 0255-01</td>
<td>Seminar: Art as Research</td>
<td>Monica McTighe</td>
</tr>
<tr>
<td>FAH 0275-01</td>
<td>Seminar: Understanding Religious Art</td>
<td>Peter Probst</td>
</tr>
<tr>
<td>FAH 0280-01</td>
<td>Seminar: Latin American Art in Exhibition</td>
<td>Adriana Zavala</td>
</tr>
<tr>
<td>FAH 0284-01</td>
<td>Collections Management</td>
<td>Margherita Desy</td>
</tr>
<tr>
<td>FAH 0289-01</td>
<td>Museum Studies Internship</td>
<td>Cynthia Robinson</td>
</tr>
</tbody>
</table>

**‘Dual Level Courses’**

Several courses are listed as ‘dual level courses’ you may register for either the upper or lower level. Either level counts toward the major, and undergraduates probably will prefer the two-digit level; they will attend all lectures and do exams and term papers as assigned. Graduate students, and advanced undergraduates will sign up for the one-hundred level; they will have additional readings and discussion meetings, do the exams and write a more extended research paper.
FAH 0002-01  Art, Politics and Culture

A survey of major monuments and themes of western and non-western art and architecture from the 15th century to the present with emphasis on the function of art in society; art and politics; art, technology and commerce; art and the idea of the modern; nature and abstraction. Students will develop tools and approaches to analyze and understand the language of the visual arts and how art affects us today. Some sections will be held in local museums. Adriana Zavala, coordinator, with members of the department.

(This course is required for the Art History major)
Lecture:  E Block Monday and Wednesday (10:30 - 11:20 am)
Students must also register for recitations.

FAH 0004-01  Introduction to the Arts of Africa

This is a survey of the arts of various cultures and time periods in Africa ranging from ancient ceramics to contemporary painting and installations. Besides formal approaches to African art we study the various ways the visual arts reflect and function with respect to larger cultural issues. Within this context, students learn about the relationship of art to religion, gender, identity, and political power, discover the extensions of African visual culture into the Americas, and gain knowledge about key issues in the emergence of modern and contemporary art. Last but not least the course is also an introduction to the methods and vocabulary of the study of African art history and considers the general problems of how scholars understand and write about African arts. Peter Probst

(This course may be used to fulfill an elective for the Art History major and the World Civ requirement.)
H+ Block Tuesday and Thursday (1:30—2:45pm)

FAH 0023/0123  Byzantine Art

Introduction to the art and architecture of the Byzantine empire, c. 326 to 1453. Considers a range of media, including icons, illuminated manuscripts, sculpture, church architecture, metalwork, ivories, and textiles. Location of these artistic traditions within their social and historical context, focusing on issues such as imperial ideology, patronage, art and devotion, secular art, classical revivals, cultural interaction, and the role of images in Byzantine society. May be taken at 100 level. Christina Maranci

(This course may be used to fulfill the pre-1700 requirement for the Art History major)
B+ Block Tuesday and Thursday (8:05—9:20am)
FAH 0019-01 Classical Archaeology
This course will introduce students to the archaeology and culture of the Classical World. Classes will begin with the civilizations of the Aegean Bronze Age and Classical world. We will then examine the renaissance of Hellenic culture in the 10th century BCE and explore the issues surrounding the formation of the Greek city-state. Additionally, we will consider the architecture, art, and material culture of the major cities and sanctuaries of Greece from the Archaic Period through the time of Alexander the Great. The second half of the course is concerned with Italy and the rise and fall of Rome and its empire, looking at the archaeology of the city of Rome and the Roman provinces. We will finish up by considering the lasting impact of the Classical Mediterranean world on modern times. Students must also register for recitation. Matt Harrington

(This course may be used to fulfill the pre-1700 requirement for the Art History)
L+ Block Tuesdays and Thursdays (4:30—5:45pm)
Students must also register for recitation.

FAH 0042/0142-01 Southern Baroque Art
Art of seventeenth-century Italy and Spain, focusing on painting, sculpture and graphic arts. Artists include Caravaggio, the Carracci, Domenichino, Guido Reni, Guercino, Lavinia Fontana, Artemisia Gentileschi, Elisabetta Sirani, Luisa Roldan, Jusepe de Ribera, Esteban Murillo and Diego Velazquez. Themes range from classicism/naturalism, piety/pomp, to genius/market. May be taken at 100-level. Cristelle Baskins

(This course may be used to fulfill the pre-1700 requirement for the Art History major)
I+ Block Monday and Wednesday (3:00—4:15pm)

FAH 0050-01 Impressionism and Post-Impressionism
The urban aspect of Impressionism, its themes of work, entertainment, leisure; its response to the growth and redevelopment of Paris in the "painting of modern life" of Degas, Manet, and others. Nature in Pissaro and Monet, domestic life in Cassatt and Morisot. Post-Impressionism of Seurat, Cezanne, Van Gogh, and Gauguin. Students who took FAH 53 may not also take FAH 50. Karyn Esielonis

(This course may be used to fulfill the post-1700 requirement for the Art History major)
G+ Block Monday and Wednesday (1:30—2:45pm)

FAH 0055/0155-01 Contemporary Art Since 1960
Major art movements in Europe and America from the 1960s through the early 2000s. Discussions of the major works of avant-garde art and its criticism, from Abstract Expressionism through the postmodern practices of conceptual art, feminist art, performance art, and site-specific installation art. Analysis of works of art in terms of formal issues, the art-critical debates in which they were produced, and their importance or current art production. May be taken at 100 level. Monica McTighe

(This course may be used to fulfill the post-1700 requirement for the Art History major)
I+ Block Monday and Wednesday (3:00—4:15pm)
FAH 0061/0161-01  American Art  1776—1913

Survey of American painting, sculpture, and graphic art from the eighteenth century to World War I. Some of the major artists to be studied include Copley, Homer, Sargent, Cassatt and Whistler. Field trips to the Boston Museum of Fine Arts, new art of the Americas wing may be scheduled. May be taken at 100 level.  
Eric Rosenberg

(This course may be used to fulfill the post-1700 requirement for the Art History major)

J+ Block  Tuesday and Thursday (3:00—4:15pm)

FAH 0092-01  Arts of the Medieval Pilgrimage

Pilgrimage—the journey to sacred sites—was a central force in medieval life. How did visual culture both reflect and shape the pilgrim’s experience? This course explores the art and architecture of medieval Christian pilgrimage with particular focus on the 10th—13th centuries in western Europe. We will consider the roles of church design, shrines and reliquaries, illuminated manuscripts, liturgical objects, wall paintings and architectural sculpture in the religious and socio-political rituals of pilgrimage. Topics in lecture and discussion include symbolism and function in architectural form; the cult of Saint James and the popularity of Compostela; local pilgrimages in England, Ireland and France; representations of pilgrims; memory and imagined pilgrimage; narrative and drama in public art of the pilgrimage roads; and mapping sacred space.  Karen Overbey

(This course may be used to fulfill the pre-1700 requirement for the Art History major)

H+ Block  Tuesday and Thursday (1:30—2:45pm)

FAH 0092/0192-02  Art and Architecture of Renaissance France

Dynastic marriages, army campaigns, traveling artists, writers, merchants, theologians and musicians all contributed to vibrant exchanges across the Alps. Beginning with the International Courtly Style, we will examine the impact of Italian High Renaissance and Mannerist art at the French court, focusing on Italian artists called to France and French artists who worked in Italy (e.g. Leonardo da Vinci, Benvenuto Cellini, Primaticcio, Sebastiano Serlio, and Jean Fouquet, Jean Goujon, and Antoine Laffrey). We will compare the art patronage of Duchess Anne of Brittany and Catherine de’ Medicis, a French queen who grew up surrounded by Renaissance art in Florence. Drawings, graphics, and printed books played an important role in the exchange of artistic ideas across the Franco-Italian border. Finally, the course will consider how the Reformation affected the development of art in Renaissance France. Recommended: FAH 2, FAH 8, or a course in Renaissance art. This course may be taken at the 100 level.  Cristelle Baskins

(This course may be used to fulfill the pre-1700 requirement for the Art History major)

F+ Block Tuesday and Thursday (12:00—1:15pm)
FAH 0092/0192-03  The American Built Environment

This course explores American architecture and design from 1750 to the present day. Topics to be Explored include: urbanization and land use, the development of suburbia and transportation history, and the evolution of distinctly American forms of modern and contemporary architecture. Exploration Of Boston-area architecture and design resources will be encouraged. May be taken at the 100 level. Victoria Solan

(This course may be used to fulfill the post-1700 requirement for the Art History major.)

L+ Block Tuesday and Thursday (4:30—5:45pm)

FAH 0098-01  Senior Integrative Project

A required spring semester seminar for all senior architectural studies majors, through which each student individually completes the major’s culminating integrative project either as an internship, independent study, or honors thesis. The seminar meets as a group to consult about individual ongoing work, to take field trips, to listen to invited speakers, to discuss selected readings, and for the public presentation of the integrative projects at the end of the semester. Proposals for the integrative project must be submitted and approved the previous semester. Senior Honors Thesis students enroll by registering for FAH-0199-07. Open only to senior architectural studies majors. May be registered for by Civil Engineering double majors in architectural studies as CEE 99. Daniel Abramson

2Block  Wednesday (9:00—11:30am)

FAH 0104-01  Greek Art and Archaeology

Greek Art and Archaeology will examine the material record of Greece from the “Dark Ages” through the Hellenistic Period. This course will primarily examine the rise and form of the Greek polis, with special attention given to the archaeology of urban environments in both Greece and in the Greek colonies. Additionally, we will explore the emergence and development of the Pan-Hellenic sanctuaries, especially those of Delphi and Olympia. The course will integrate traditional archaeological and art historical approaches to this subject with historical and methodological strategies for understanding the development of Greek cities and sanctuaries. (Cross-listed as ARCH 164, CLS 164) Matt Harrington

(This course may be used to fulfill the pre-1700 requirement for the Art History major.)

M+ Monday and Wednesday 6:00 – 7:15pm

FAH 0120-01  Armenian Art, Architecture and Politics 4th—14th Century

The Study of castles, churches, sculpture, and manuscripts in an international context. Armenia's political and religious ties with Rome, Byzantium, Islam, the crusaders, Europe, and East Asia. The first country to declare Christianity its official religion, Armenia created art expressing distinctive religious concepts. Its architectural techniques and sculpture anticipated later developments in Western Romanesque and Gothic art. Cross-listed as Religion 120 and can be used for the World Civ. Requirement. Christina Maranci

(This course may be used to fulfill the pre-1700 requirement for the Art History major)

D+ Block Tuesday and Thursday (10:30—11:45pm)
Art History Seminars

FAH 0200-01  Seminar: Skilful Means: Buddhist Lies

Buddhist lies—do they really? Yes, for the sake of guiding the unenlightened ones to Buddhist doctrines. Lying as an act of compassion is, therefore, a “skillful means” or expedience that helps lead others to enlightenment. It is a method of teaching in Mahayana Buddhism known as upaya. But what about when the lies, which originally meant for expedient metaphors, become to be treated as truths? This seminar studies various aspects and strategies of upaya such as storytelling, lying, violence and sex. After examining traditional methods and stories of Indian upaya literature, conceiving broadly the meaning of upaya we explore multiple artistic media including Japanese illustrated scrolls (emakimono), folktales, manga comics, and film. Some specific texts include the Lotus Sutra, Illustrated Pictures of Putrefying Corpse, and Tezuka Osamu’s comic book Buddha for investigating the art of upaya in art and literature.  Ikumi Kaminishi  
(This seminar may be used to fulfill the pre-1700 requirement for the Art History major)
7 Block Wednesdays (1:30—4:00pm)

FAH 0220-01  Seminar: Medieval Relics and Reliquaries

For medieval Christians, saints’ bodies existed simultaneously in heaven and on earth, and their material remains were powerful sites of intercession and transformation. The shrines and reliquaries that contained holy relics did much more than protect and enclose: they provided persuasive histories for relics, connected saint to community, and negotiated the distance between interior and exterior. In this seminar, we explore the shifting strategies of representation and ritual that made reliquaries meaningful. Readings and discussions focus on issues such as theologies of fragmentation; relic thefts and collecting; body-part reliquaries; Christological and Marian relics; incorruptibility and visuality; and the socio-political roles of relics and reliquaries. Participation includes oral reports and a 20-page research paper. Open to AH graduate students, and junior/senior art history majors with permission of instructor. Prerequisite: at least 1 Tufts AH course at the 100-level. Karen Overbey
(This seminar may be used to fulfill the pre-1700 requirement for the Art History major)
11 Block Tuesdays (6:30—9:00PM)

FAH 0255-01  Seminar: Art as Research

Many artists in the last 40 years have considered research an important part of their work. Some have borrowed the structures and methodologies of other academic and scientific disciplines and others read broadly in these disciplines in the course of making their work. This seminar takes up the question of what sort of research artists may do, what may be the nature of artistic research, and what affect this paradigm has on the production of contemporary art. In the course of discussing these issues, the seminar will cover the general historical development of academic disciplines, and consider how this new paradigm may result from the global expansion of the art world. Monica McTighe
(This seminar may be used to fulfill the post-1700 requirement for the Art History major)
3 Block Thursdays (9:00—11:30am)
FAH 0275-01    Seminar: Understanding Religious Art

What have posters of Hindu gods in India, Vodou shrines in Haiti or effigies of Catholic saints in Italy have in common? The seminar starts from the premise that religion is defined first and foremost by the experience of distance to the divine. Thus when we study religious art we not only study the various representations of the divine but also the media by which people try to bridge the divine distance through certain objects and practices. Following this line of thought the seminar aims to focus on the role of (primarily) visual media in the study of religion and how a media and material/visual culture approach can be employed to study and analyze religious objects. Students should be aware that the seminar is very much theory driven. Case studies of sacred objects will complement the reading of pioneering and contemporary authors of critical "media theory" on both sides of the Atlantic ranging from Walter Benjamin and Hans Belting to Marshall McLuhan and Tom Mitchell. Peter Probst

(This seminar may be used to fulfill the post-1700 requirement for the Art History major.)

5 Block Monday (1:30—4:00pm)

FAH 0280-01    Seminar: Latin American Art in Exhibition

Since the 1980s several major exhibitions in the United States have responded to and promoted the burgeoning interest in Latin American art. These exhibitions raise questions/polemics ranging from what constitutes “authenticity,” to who gets included and who doesn’t, and the accuracy of characterizing Latin American art as “Hispanic” versus “Latino,” as “exotic” and “fantastic.” In addition to examining how these culture categories have been produced by museum exhibitions, we will interrogate the logic of isolating Latin American art from the “mainstream.” We will also consider how exhibition and collecting practices have changed as a result of critical pressures brought to bear by the groups they claim to represent. Adriana Zavala

(This seminar may be used to fulfill the post-1700 requirement for the Art History major)

6 Block Tuesday (1:30—4:00pm)
And
8 Block Thursdays (1:30—4:00pm) will be used at the faculty’s discretion
Museum Certificate Program Courses
(Open to Museum Studies and Graduate Students by Consent)

FAH 0284-01 Collections Management

Every museum has a curator, registrar, or collections manager whose primary role is to oversee the use, management, and care of its collections. While types of collections may vary, these functions are critical to the success of all collecting institutions. This course examines the responsibilities of the collections manager or registrar in documenting, researching, storing, and exhibiting objects. Students are exposed to various collection policies and registration methods, the acquisition process, loan procedures, and the numerous legal and ethical issues that surround accessioning and de-accessioning artifacts. Security, insurance, access to and use of collections are also discussed. The class will make at least one site visit to view collection storage at a local museum. Prerequisite FAH 0285 Margherita Desy

Mondays 6:30—9:30pm

FAH 0289-01 Museum Internship

Once a student has examined the administrative and financial operations of museums, discovered the multitude of ways to present educational information, and gained an understanding of collections management, the next step is applying this knowledge. The internship gives a student firsthand experience in museum work. It is generally a one-to-two semester, 200-hour intensive experience with specific projects and responsibilities arranged by the student, in collaboration with the internship supervisor, and the site supervisor. Most internships take place during the work week; evening and weekend internships can be difficult to arrange. Prerequisites: A minimum of three Museum Studies courses, one of which must be FAH 285, must be completed before beginning the internship. To register contact the internship supervisor, Cynthia Robinson, Cynthia.robinson@tufts.edu or, Continuing Studies 617-627-3022